consisted of five yards of broad cloth for a gown, at twenty-six shillings and eight pence the yard; one fur of budge for the same gown price four pounds; four yards and a half of baize to line the same, at five shillings the yard; for furring the same gown, ten shillings, and for making the same, ten shillings. Here follow other particulars concerning the yearly delivery of this costume of an architect. At a later period in his life, Jones, when not attired in his official capacity, was noted for his rich dress of velvet, which seems to have been the occasion of some of the satire of which he was the constant object. The value of the livery, according to a document in the Audit office, was 12*l.* 15*s.* 10*d.* In 1629, a grant of 46*l.* per annum was made by Charles I. to Jones, as an equivalent for house rent.

Jones was the friend of two sovereigns, and of the greatest men of the time, amongst whom was the painter, Vandyke. He was himself a landscape and perspective painter of great ability. In the scenery of the masques, he produced many of his finest architectural designs. In the machinery and accessories, he must have displayed great skill, introducing—as we are told by Ben Jonson—many beautiful and novel effects. Probably no other architect,—Brunelleschi, perhaps, alone excepted—ever had so great a share in changing the style of architecture in a nation. In considering that change, it is to be remarked, that the style of Jones himself underwent great alteration. His first manner was the union of the style he had acquired in Italy, with the previous fashion, which he was unable to subvert; his late style was produced, when he had perfected his knowledge by a second visit to Italy, and, by the scenery of his masques, succeeded in rendering other views in matters of taste familiar to the nobility.

Jones's annual receipts from the crown are thus given by Mr. Cunningham*—

"Entertainment at 8*s.* per diem ..	£146	0	0
Recompence of availes	80	0	0
Expenses when he rideth, esteemed at	53	5	8
Value of livery	12	15	10
Equivalent for house rent	46	0	0
	338	1	6

or about 1,500*l.* of our money." Several inaccurate statements having been printed respecting his allowance as surveyor, we may quote the following:—

THE WORKES.†

Sur-veyor	Mr. Jones	Fee 36*li.* 10*s.* One Clearke at 6*d.* a day. Expenses when hee rideth, at 4*s.* a day, esteemed at £33 5 8. Hostelrie, at 20*d.* a day, £13 6 8.	£112 5 10

This is about 498*l.* of our money.

Jones's disquisition on Stonehenge, in which he attempted to prove, that it was a Roman temple, was commenced at the command of James I., but was not published till 1655, after the artist's death. The copy dedicated to the Earl of Pembroke and Montgomery, is stated to have been full of comments on the architect, in the handwriting of the earl, who calls him "Hinico Jones, *alias* Iniquity Jones, a justice of peace and of the Quorum and Custos Rotulorum," along with other statements, entirely devoid of foundation. This very copy, it seems, "was in a bookseller's catalogue less than a year ago for 6*s.* 6*d*!" We wish some one would whisper to us the whereabouts of that bookseller. Mr. Cunningham, in concluding his interesting paper, announces that he has access to an account of "Charges incurred in building a Banquetting House at Whitehall, and erecting a new Pier in the Isle of Portland for the conveyance of stone from thence to Whitehall;" and we regret, that the extracts have not appeared in the second volume of the Society's papers, as at first proposed.

E. H.

* Inigo Jones and his office, &c., *ut supra*.
† Harl. MS. 4397, quoted by Mr. P. Cunningham.

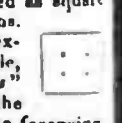
ARTISTS' GENERAL BENEVOLENT INSTITUTION.—A body of artists, following the example of the authors, have arranged a private subscription dramatic performance in aid of the fund of this very useful institution. It is fixed to take place on Tuesday next, at the St. James's Theatre, under the direction of a committee of well-known men. Douglas Jerrold has written an address expressly for the occasion.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

THE second lecture of this course was delivered on Thursday, the 15th instant, at the Royal Academy, and contained much new and interesting matter. Mr. Cockerell commenced by stating, that he was about to offer some remarks upon the restoration of medieval architecture in this country, and the question—how far the imitation of other rituals was adapted to the wants and circumstances of the present day; the distinction between what was merely copy, and that which was design; with the history of the revival of Gothic architecture in England and France; some of the fundamental principles of the style, and the interpretations of Vitruvius by Cesarianus, and the early commentators. Veneration for the monuments of antiquity was one of the most praiseworthy sentiments, which it was essential in every respect to foster in a nation. The Romans had once been reproached by Horace for the want of this feeling, and that author had urged in strong language, that the road to greatness would never be attained, whilst the regard for national monuments was deficient:—"*Donec templa refeceris*," said he. But, whilst this respect for ancestral institutions and works of art was felt, we ought not to forget what was due to ourselves, nor the respect, which we should have for posterity. The reproach of imitation certainly attached to us in our practice of Gothic architecture; we copied the forms indeed, but the soul and character were wanting; our architecture belonged to another age, and for this reason, that we did not possess the *principles* of medieval art. Regard for antiquity lost half its merit, when it degenerated into mere fac-simile reproduction. Nothing could deserve respect, but what was sincere and true; and the more exact the copy, the greater was the failure in that point, which was the highest merit of the original. Referring to the influence of the Cambridge Camden Society, he said that it had discovered itself in pursuit of other objects than those of art, and consequently had been put down.—That it should be our endeavour, in applying old forms, to produce new combinations, at the same time representing ourselves, and the circumstances of the present day.

The professor then proceeded to consider, what course was requisite to obtain the desired result. That mode was carefully to investigate the history of the rise and progress of Gothic architecture, and to discover the geometric principles of design, as had been pointed out by Professor Willis; and in considering those principles, Mr. Cockerell said, that it was his intention to offer some suggestions concerning their origin, which he believed had not yet been made. He had always greatly admired the style, but at the same time had not hesitated to deprecate the imitation of its forms in the manner, previously adverted to. He then sketched the history of the revival, and spoke of the influence of Horace Walpole, and of Batty Langley, James Wyatt, Grose, Bentham, and the publications of the Society of Antiquaries. He considered, that Mr. Essex, of Cambridge, had done more in the examination of the principles than any one of his day; his papers in the "Archæologia" were extremely valuable. He passed a high eulogium upon the industry of Carter, and of his successor, Mr. Britton. As Dr. Johnson had shewn, how a single individual could better compile a dictionary than could the whole French Academy, so Mr. Britton had done more for the illustration of Gothic architecture than the whole Society of Antiquaries. He ascribed great merit to Rickman, as an illustrator of the different styles, but condemned the practice of looking first at the orthography, or appearance of a building in elevation, and *lastly*, at the icnography, or arrangement of the plan. This was the inversion of the proper and natural course, and was not the system he should adopt. In allusion to Professor Willis, and his great services in the solution of many difficult questions, he said, that the Cambridge professor belonged to that class of patient investigators, of whom Wren was the head. The principles of the architecture of Wren were those of the architecture of the middle ages, which that architect was well acquainted with, and greatly venerated. St. Paul's Cathedral was built on Gothic principles.—Ware's book on arches was a work of great value.—He next referred to the labours of Soufflot, the architect of the Pantheon at Paris, who occupied a similar position in the progress of art, to that which Wren held in England. He entered into some comparison of these eminent men, saying that the Pantheon was built in imitation of St. Paul's Cathedral; but that in the constructive part, the imitation of medieval architecture was carried to too close a point; the supporting piers were too weak, and a failure had been the consequence. Soufflot had collected together many drawings of Gothic buildings in France, and these drawings had been seen by many English architects, but had never been published; and it was not known where they were at present to be found. He said, that it did not appear, that the Gothic architects understood mathematics: dynamics and stereotomy, they understood empirically; and they often produced surprising works, but often failed. Thus, at present, we had done little more than collect the materials for correct analysis, but, from which it could be shewn, that no random or caprice entered into the fundamental principles of the style. The present state of the Church was in the highest degree favourable to progress in architecture; the establishment was awakening from the apathy in which it had slumbered, and, incited to exertion, would derive new strength from the attacks of its enemies. In fifty years hence, they might hope for great results. He then quoted an eloquent passage from the discourse of an eminent modern divine, in argument for an increased attention to the architecture, and decoration of churches.

Mr. Cockerell, in continuation of his remarks on the discovery of the principles of Gothic design, said, that he had long suspected, that much might be gleaned from the old translators of Vitruvius. The greatest difficulty in their examination was the obscurity of the text. In this expectation he had not been disappointed, having found a rich harvest of materials, by which facts were elucidated, that previously were inexplicable, and which materials he now proposed to lay before them. He said, that it was a remarkable circumstance, that the architects of the middle ages deemed their churches an exact expression of the principles of Vitruvius. Had he not visited Germany, he said, he might long have remained in ignorance of the remarkable similarity, that existed in the plans of old Gothic buildings, and those given by the old commentators, and translators of Vitruvius. Of these men, the most important was Cesare Cesariano, who wrote about 1520, and was conservator of Milan Cathedral in the third century after its erection. That architect himself was half a Goth; and constantly referred to Gothic buildings to illustrate the text of his author.—The translation by Cesariano is a very scarce work, and the diagrams shewn by Mr. Cockerell were taken from the work of Gianbattista Caporali (which he also exhibited), who had given them as exact copies of those of Cesariano. The different forms of temples, described by Vitruvius under names, now understood to refer to different arrangements of columns circumscribing the *cella*, by the early translators were explained in an entirely different manner. The reference to columns—*peripteral, pseudo-dipteral*, &c.—was understood, as applying, not to the exterior, but to the interior; whilst *tetrastyle, hexastyle*, or *octostyle*, were supposed to refer to the number of projections, or buttresses. Thus, the temple *in antis* was represented as square in plan, with four central columns.



The elevations, in the diagrams exhibited, were all in the Italian style, the front of the "temple *in antis*" having four pilasters. The plan of the prostyle temple was similar to the foregoing, but the pilaster at each angle had a column advanced in front of it. *Amphi-prostyle* was supposed to mean that the projections were continued in the flanks. From the farther end of the plan projected the tribune, or chancel, with semi-circular apse. This arrangement was compared with that of a Gothic church in Germany, and the plans of each were found to correspond. The elevations also resembled each other in general arrangement, and in the position of the turret ("hecuba tholata"). The professor considered, that this interpretation of Vitruvius was well known to Sir Christopher Wren, who belonged to the last lodge of Freemasons, which may be supposed to have treasured up the secrets of its predecessors,

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